



Colonel Michael J. Colburn, Director

CHAMBER MUSIC SERIES
February 16, 2014 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Jean Françaix (1912–97)

L'Heure du Berger (1972)

Les Vieux Beaux
Pin-up Girls
Les petits nerveux

GySgt Elisabeth Plunk, flute
SSgt Joseph DeLuccio, oboe
SSgt Christopher Grant, clarinet
MSgt Christopher McFarlane, bassoon
GySgt Douglas Quinzi, horn
GySgt Russell Wilson, piano

Johann Sebastian Bach (1685–1750)

Chaconne from Partita No. 2 in D minor, BWV 1004

GySgt Erika Sato, violin

George Hamilton Green (1893–1970)

“Ragtime Robin” (1924)

“Cross Corners” (1924)

“Rainbow Ripples” (1926)

GySgt Johnathan Bisesi, xylophone
GySgt Eric Sabo, bass

INTERMISSION

Oswaldo Golijov (b. 1960)

Lúa Descolorida (2002)

GySgt Sara Dell'Omo, mezzo-soprano

MSgt Regino Madrid and SSgt Chaerim Smith, violin

MSgt Christopher Shieh, viola

SSgt Charlie Powers, cello

Samuel Barber (1910–81)

Summer Music, Opus 31 (1955)

GySgt Elisabeth Plunk, flute

SSgt Tessa Vinson, oboe

GySgt William Bernier, clarinet

GySgt Hilary Harding, horn

MSgt Christopher McFarlane, bassoon

Chick Corea (b. 1941)

“Spain” (1972)

SSgt Kara Santos, flute

GySgt AnnaMaria Mottola, piano

GySgt Eric Sabo, bass

GySgt Jonathan Bisesi, vibraphone

SSgt Michael Metzger, percussion

PROGRAM NOTES

L'Heure du Berger (1972)

Jean Françaix (1912–97)

French composer Jean Françaix was the son of the director of the Le Mans Conservatory and received his first music lessons at home. He later studied composition with Nadia Boulanger at the Paris Conservatory. Françaix was also successful as a concert pianist and toured extensively throughout Europe and the United States, often performing his own works. His compositions span nearly all genres. His instrumental music, including several chamber pieces and concerti, is a testament to his interest in composing for wind instruments. Françaix's compositional style has been described as elegant, light, rhythmically incisive, and witty. Subtitled *Musique du Brasserie* (Brewery Music), *L'Heure du Berger*, roughly translated as “Happy Hour,” was composed as background music for a Parisian restaurant, with each of the three movements depicting a restaurant scene.

In the first movement, titled “Les Vieux Beaux” (“The Old Dandies”), one hears the sighs of dandies remembering days gone by. As the movement progresses, the listener can picture the good old days in the quick, pointed sixteenth notes. However, these memories quickly fade as the contented sighs return. The second movement, “La belle Otero” (“Pin-up Girl”), features teasing arpeggios and melodies in the clarinet and flaunting, humorous melodies in the flute, oboe, bassoon, and horn. The third movement, “Les petits nerveux” (“The Nervous Children”) portrays children scampering about a café in every direction before succumbing to exhaustion.

Chaconne from Partita No. 2 in D minor for Violin, BWV 1004

Johann Sebastian Bach (1685–1750)

It is generally accepted that Johann Sebastian Bach composed his sonatas and partitas for unaccompanied violin while he was Kappellmeister at the court of Anhalt-Cöthen from 1717 to 1723. These works were conceived as a connected set, pairing each four-movement sonata with a partita consisting of various dance-form movements. Bach was likely influenced by the earlier polyphonic solo violin works of German contemporaries such as Heinrich Biber and Johann Paul. Bach's sonatas and partitas are not only masterpieces on their own terms, but carry much historical significance in the tradition of violin performance. The first four movements of the Partita No. 2 in D minor are in a common grouping of Allemanda, Corrente, Sarabanda, and Giga, but are followed by the powerful Ciaccona (Chaconne), which is easily longer than all of the other movements combined. The grand scale, depth, and length of the Chaconne has led to its frequent performance as a stand-alone piece and is considered to be one of Bach's greatest works. The form, similar to a passacaglia, is a theme and variations on the opening four-measure chord progression and repeated bass line. The Chaconne takes the listener through a wide range of musical moods, from tragedy to joy to resignation, and requires every aspect of violin technique known in Bach's time. The Chaconne has been transcribed countless times for other instruments including piano, organ, lute, guitar, and even marimba and bassoon.

“Ragtime Robin” (1924)

“Cross Corners” (1924)

“Rainbow Ripples” (1926)

George Hamilton Green (1893–1970)

George Hamilton Green remains one of the most important performers and composers for the xylophone. Growing up in Omaha, Nebraska, he was a part of a musical family. His grandfather was a violinist, violin maker, baritone soloist, and conductor, while his father was a successful arranger, cornet soloist, and conductor. It was in his father’s local band that the twelve-year-old Green began his solo xylophone career. He quickly built his repertoire, and even as a boy could perform a collection of 300 overtures, rhapsodies, and works for both violin and piano. He moved to Chicago and then New York City to begin his recording career. From 1917 to 1940, he recorded with virtually every recording company, most importantly being the big three; Victor, Columbia, and Edison. His recordings highlighted the xylophone in a wide variety of novelty ensembles as they performed his original works in addition to the popular tunes, waltzes, and salon dances of that era. It was these original works that laid the foundation of what percussionists still use as their mallet pedagogy. The three works performed today are original pieces by Green for xylophone and piano. In the style of his music, the performers have arranged and will improvise on these standard tunes, a skill that the composer perfected more than a hundred years ago.

***Lúa Descolorida* (2002)**

Osvaldo Golijov (b. 1960)

Osvaldo Golijov was born into an Eastern European Jewish household in La Plata, Argentina. His piano teacher mother and physician father raised him in an atmosphere of classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. He studied locally until he moved to Israel in 1983, where he attended the Jerusalem Rubin Academy. Golijov later earned his Ph.D. at the University of Pennsylvania where he studied with George Crumb. A classical composer, Golijov is known for incorporating many genres of music into his work, from the music of his youth that ranged from classical chamber music to klezmer and Argentine tango to other traditions he absorbed during his studies. He is currently Loyola Professor of Music at College of the Holy Cross in Worcester, Massachusetts. *Lúa Descolorida* was commissioned by the Barlow Endowment for Music Composition. Golijov wrote of the work:

Lúa Descolorida, a poem by Lorca’s beloved Rosalía de Castro written in Gallego (the language of the Galicia region in Spain) defines despair in a way that is simultaneously tender and tragic. The musical setting is a constellation of clearly defined symbols that affirm contradictory things at the same time, becoming in the end a suspended question mark. The song is at once a slow motion ride in a cosmic horse, an homage to Couperin’s melismas in his *Lessons of Tenebrae*, and velvet bells coming from three different churches. But the strongest inspiration for *Lúa Descolorida* was Dawn Upshaw’s rainbow of a voice, and I wanted to give her music so quietly radiant that it would bring an echo of the single tear that Schubert brings without warning in his voicing of a C major chord.

Summer Music, Opus 31 (1955)

Samuel Barber (1910–81)

Samuel Barber was born in West Chester, Pennsylvania, into a family with a rich musical heritage. Not only was Barber's mother an accomplished pianist, his aunt, Louise Homer, was a well-respected contralto at The Metropolitan Opera and his uncle, Sidney Homer, was a successful composer of American art songs. Barber himself began composing at age seven and wrote his first operetta three years later. At only age fourteen, he entered the Curtis Institute of Music in Philadelphia to study voice, piano, and composition simultaneously. By the time Barber reached his twenties, his music was quickly attracting attention and he began receiving première performances from many of the luminaries of the day, including Vladomir Horowitz, John Browning, Leontyne Price, and Francis Poulenc. Although perhaps best known for his Adagio for Strings, Barber had a special affinity for wind instruments, evidenced by the many soloistic and characteristically idiomatic passages found throughout his orchestral works.

Summer Music reflects a masterful handling of each instrumental voice and exploits the unique tone and color possibilities of the individual winds. The work is distinctly sectional, yet unified in that virtually all of the melodic and rhythmic material emanates from the opening few bars. Barber's writing is atmospheric in nature and can be interpreted impressionistically, relying less on overt detail than on the individual listener's associations, experience, and mood. With its slow and indolent opening, pointed, playful inner sections, and a wispy afterthought of a conclusion, Summer Music offers a wealth of wide ranging colors, moods, and images that serve to carry the listener away, evoking the soothing and satisfying warmth of summer.

Spain (1972)

Chick Corea (b.1941)

Chick Corea grew up surrounded by jazz and jazz musicians. His father, a jazz trumpeter and Dixieland bandleader, introduced him to the piano at the age of four, and classical piano beginning at age eight. He studied music education at both Columbia University and The Juilliard School in New York City before abandoning formal education to pursue music on his own. Throughout the 1960s he performed with musicians such as Blue Mitchell, Herbie Mann, Willie Bobo, and Mongo Santamaria before moving toward a more avant garde style. In the 1970s Corea took a stylistic turn to jazz fusion, incorporating elements of Latin jazz into his music and relying more on electronic instrumentation. During this period he collaborated extensively with musicians such as Miles Davis, Stan Getz, Gary Burton, and Joe Farrell. "Spain" appeared on the 1972 album *Light as a Feather*. Since then the work has been recorded and performed in many different arrangements, including a version for sextet and orchestra for which Corea won a Grammy for best instrumental arrangement. In the original *Light as a Feather* version, Corea opens with the Adagio from Joaquin Rodrigo's "Concierto de Aranjuez," after which the fast samba-like rhythm and the main theme of the work enter, alternating with improvised sections.